

INTRODUZIONE
E
RONDO ALLA MAZURKA
per il
VIOLONCELLO

con Acc. di due Violini, Alto e Basso
(Flauto, due Oboe, due Corni, due Fagotti ad lib)

O DI PIANOFORTE

composto
da
BERNARDO ROMBERG

Opera 67.

Proprietà degli Editori.

Pr. Cav. Orch. 1 Thlr 18 Gr.
Cav. Pffe. 1 Thlr —

Lipsia, presso F. Hofmeister.

Parigi, presso Aulagnier.

1856.

Registrato nell'Archivio dell'Unione.

VIOLONCELLO PRINCIPALE.

pma

p

f

cresc.

p

p

p

f

Terza Corda.

p

f

p

VIOLONCELLO PRINCIPALE.

3
cresc.

3
f

3
f

3
f

3
p

3
pp

3
cresc.

3
f

3
2da

3
p

3
Allegretto. (♩ = 112.)

3
2da

3
p

VIOLONCELLO PRINCIPALE.

Allegretto. (♩ = 66.)

RONDO
ALLA MAZURKA.

Violoncello score for 'Rondo Alla Mazurka'. The piece is in 3/8 time, key of D major, and marked 'Allegretto. (♩ = 66.)'. The score consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *p* (piano), and *crese.* (crescendo). The score includes several slurs and phrasing marks. The piece concludes with a 'Tutti' marking and a final *f* dynamic.

4^{ta}

2^{da}

Tutti.

VIOLONCELLO PRINCIPALE.

Solo. V₄

p *p* *2da* *3^a 2da*

2da

f

p

cresc.

f *3^a*

VIOLONCELLO PRINCIPALE.

VIOLONCELLO PRINCIPALE.

dolce.

sf

p

sf

sf

p

f

f

mf

p

VIOLONCELLO PRINCIPALE

Violoncello Principal musical score, page 9. The score consists of 11 staves of music in 3/2 time, key of D major. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'p' and '>'. Fingerings (1-4) and breath marks (V) are indicated throughout. The piece concludes with a double bar line and a repeat sign.

VIOLONCELLO PRINCIPALE.

Violoncello Principal musical score, page 10. The score is written for a single cello in 3/4 time, featuring various musical notations including triplets, slurs, and dynamic markings.

The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff changes to a bass clef. The third staff returns to a treble clef. The fourth staff changes to a bass clef. The fifth staff returns to a treble clef. The sixth staff changes to a bass clef. The seventh staff returns to a treble clef. The eighth staff changes to a bass clef. The ninth staff returns to a treble clef. The tenth staff changes to a bass clef.

Key markings and dynamics include:

- f* (forte) at the beginning of the second staff.
- p* (piano) at the beginning of the third staff.
- f* (forte) at the beginning of the fourth staff.
- p* (piano) at the beginning of the fifth staff.
- f* (forte) at the beginning of the sixth staff.
- p* (piano) at the beginning of the seventh staff.
- f* (forte) at the beginning of the eighth staff.
- p* (piano) at the beginning of the ninth staff.
- f* (forte) at the beginning of the tenth staff.

Other markings include:

- Tutti.* at the beginning of the eighth staff.
- Solo.* at the beginning of the ninth staff.
- dolce.* at the beginning of the tenth staff.

VIOLONCELLO PRINCIPALE.

11

The musical score for Violoncello Principale, page 11, is written in 3/4 time with a key signature of one sharp (F#). The score is divided into two systems of five staves each. The first system (staves 1-5) is in treble clef, and the second system (staves 6-11) is in bass clef. The music is characterized by complex rhythmic patterns, including slurs, ties, and various dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes a dynamic marking of 'p'. The third staff includes a dynamic marking of 'f'. The fourth staff includes a dynamic marking of 'p'. The fifth staff includes a dynamic marking of 'f'. The sixth staff includes a dynamic marking of 'p'. The seventh staff includes a dynamic marking of 'f'. The eighth staff includes a dynamic marking of 'p'. The ninth staff includes a dynamic marking of 'f'. The tenth staff includes a dynamic marking of 'p'. The eleventh staff includes a dynamic marking of 'f'. The score concludes with a double bar line and a key signature change to one sharp.

VIOLONCELLO PRINCIPALE.

12

VIOLONCELLO TRINCHALI.

dolce.

tr

sf

p

f

fz

diminuendo.

p

VIOLONCELLO PRINCIPALE.

13

[illegible]

VIOLINO 1º

RONDO
ALLA MAZURKA.

(♩. = 66.)

p

ff *f* *p*

fp

Tutti. *f*

Solo.

ff *p* *ff* *p* *pp*

VIOLINO 1º

diminuendo. *p*

cresc.

VIOLINO 1º

Violino 1º musical score, 12 staves. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Staff 1: *fz*, *f*, *p*

Staff 2: *f*, *p*

Staff 3: *f*, *p*

Staff 4: *f*, *p*

Staff 5: *Tutti.*, *f*

Staff 6: *p*

Staff 7: *Solo.*, *f*, *diminuendo.*, *p*

Staff 8: *1*

Staff 9: *1*, *fp*, *fp*, *fp*, *fp*

Staff 10: *fp*, *fp*, *f*, *p*, *>p*, *>p*

Staff 11: *f*, *p*, *>p*, *>p*, *p*, *f*, *p*, *pp*

Staff 12: *p*, *pp*

VIOLINO I^o

Violino I^o musical score, page 5. The score is written for Violino I and consists of 12 staves of music. The key signature is one sharp (F#). The tempo is marked *Andante*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *f* (forte). The score concludes with a double bar line.

Key markings and dynamics include:

- mf* (mezzo-forte) at the beginning of the 5th staff.
- diminuendo.* (diminishing) at the beginning of the 7th staff.
- p* (piano) at the beginning of the 8th staff.
- f* (forte) at the beginning of the 11th staff.
- Tutti.* (Tutti) at the beginning of the 11th staff.
- f* (forte) at the beginning of the 12th staff.

VIOLINO 2º

B. Romberg . Op. 67.

Moderato.

INTRODUZIONE.

The musical score for Violino 2º, Moderato, Introduzione, is written in G major (one sharp) and 2/4 time. It consists of 11 staves of music. The piece begins with a forte (f) dynamic and a half note G4. The melody is characterized by slurs and various dynamics including piano (p), fortissimo (f), pianissimo (pp), and fortissimo-piano (fp). There are several accents and slurs throughout the piece. The piece concludes with a first ending marked '1' and a second ending marked '5' leading to a final chord.

VIOLINO 2º

RONDO
ALLA MAZURKA.

The musical score for Violino 2º, Rondo Alla Mazurka, is written in G major (one sharp) and 3/8 time. The piece is characterized by its rhythmic patterns and dynamic contrasts.

Staff 1: Begins with a piano (*p*) dynamic, featuring a series of eighth notes and rests.

Staff 2: Continues the melodic line with eighth notes and a slur.

Staff 3: Features a series of eighth notes and rests, with a slur.

Staff 4: Includes a first finger (*1*) marking and a forte (*f*) dynamic.

Staff 5: Starts with a piano (*p*) dynamic, followed by a series of eighth notes and rests.

Staff 6: Features a fortissimo (*fp*) dynamic and a slur.

Staff 7: Marked *Tutti*, it begins with a forte (*f*) dynamic and a series of eighth notes.

Staff 8: Continues the *Tutti* section with a piano (*p*) dynamic and a series of eighth notes.

Staff 9: Marked *Solo*, it begins with a series of eighth notes.

Staff 10: Features a forte (*f*) dynamic and a first finger (*1*) marking.

Staff 11: Continues the melodic line with a fortissimo (*fp*) dynamic and a slur.

Staff 12: Ends with a series of eighth notes and rests.

VIOLINO 2º

Violino 2º musical score, measures 1-14. The score is written in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measures 1-14 are shown. The score includes dynamic markings such as *p* (piano), *f* (forte), and *diminuendo*. There are also markings for *crese.* (crescendo) and *p* (piano) in later measures. The notation includes various musical symbols such as notes, rests, and slurs.

Measures 1-14 are shown. The score includes dynamic markings such as *p* (piano), *f* (forte), and *diminuendo*. There are also markings for *crese.* (crescendo) and *p* (piano) in later measures. The notation includes various musical symbols such as notes, rests, and slurs.

VIOLINO 2º

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, each beginning with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *fz*, *f*, *p*, *fp*, *f*, *diminuendo*, *p*, *f*, *pp*, and *f* are used throughout. There are also markings for *Tutti.* and *Solo.* The notation includes many slurs and ties, indicating phrasing and continuity. The page is numbered '2' in the top right corner.

VIOLINO 2º

5

1 2

3 4 5 6 7 8 9 10 11 12

mf

diminuendo.

p

f

Tutti.

f

p

ALTO.

1

Moderato.

B. Romberg. Op. 67.

INTRODUZIONE.

The musical score is written for Alto in 3/4 time, key of D major. It begins with a tempo marking of Moderato. The introduction consists of 12 staves of music. The dynamics are marked as follows: f (forte), p (piano), pp (pianissimo), and cresc. (crescendo). The piece concludes with a change to 3/4 time and a tempo change to Allegretto. The final staff includes a first ending bracket and a second ending bracket.

RONDO
ALLA MAZURKA.

12 3 8

f *f* *p*

fp *f*

p *Solo.*

f *1* *f* *1* *f* *pp*

f *diminuendo.* *p*

1 *2*

3 *4* *5* *6* *7* *8* *9* *10* *11* *12* *13*

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, in 3/4 time, D major. The score is for a single melodic line and includes various dynamics and performance markings.

The score consists of 13 measures. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Allegretto".

Dynamics and performance markings include:

- erese.* (measures 1-2)
- p* (measures 3-4)
- f* (measures 5-6)
- fp* (measures 7-8)
- f* (measures 9-10)
- p* (measures 11-12)
- f* (measures 13-14)
- fp* (measures 15-16)
- f* (measures 17-18)
- fp* (measures 19-20)
- f* (measures 21-22)
- p* (measures 23-24)
- f* (measures 25-26)
- p* (measures 27-28)
- f* (measures 29-30)
- p* (measures 31-32)
- f* (measures 33-34)
- p* (measures 35-36)
- f* (measures 37-38)
- p* (measures 39-40)
- f* (measures 41-42)
- p* (measures 43-44)
- f* (measures 45-46)
- p* (measures 47-48)
- f* (measures 49-50)
- p* (measures 51-52)
- f* (measures 53-54)
- p* (measures 55-56)
- f* (measures 57-58)
- p* (measures 59-60)
- f* (measures 61-62)
- p* (measures 63-64)
- f* (measures 65-66)
- p* (measures 67-68)
- f* (measures 69-70)
- p* (measures 71-72)
- f* (measures 73-74)
- p* (measures 75-76)
- f* (measures 77-78)
- p* (measures 79-80)
- f* (measures 81-82)
- p* (measures 83-84)
- f* (measures 85-86)
- p* (measures 87-88)
- f* (measures 89-90)
- p* (measures 91-92)
- f* (measures 93-94)
- p* (measures 95-96)
- f* (measures 97-98)
- p* (measures 99-100)
- f* (measures 101-102)
- p* (measures 103-104)
- f* (measures 105-106)
- p* (measures 107-108)
- f* (measures 109-110)
- p* (measures 111-112)
- f* (measures 113-114)
- p* (measures 115-116)
- f* (measures 117-118)
- p* (measures 119-120)
- f* (measures 121-122)
- p* (measures 123-124)
- f* (measures 125-126)
- p* (measures 127-128)
- f* (measures 129-130)
- p* (measures 131-132)
- f* (measures 133-134)
- p* (measures 135-136)
- f* (measures 137-138)
- p* (measures 139-140)
- f* (measures 141-142)
- p* (measures 143-144)
- f* (measures 145-146)
- p* (measures 147-148)
- f* (measures 149-150)
- p* (measures 151-152)
- f* (measures 153-154)
- p* (measures 155-156)
- f* (measures 157-158)
- p* (measures 159-160)
- f* (measures 161-162)
- p* (measures 163-164)
- f* (measures 165-166)
- p* (measures 167-168)
- f* (measures 169-170)
- p* (measures 171-172)
- f* (measures 173-174)
- p* (measures 175-176)
- f* (measures 177-178)
- p* (measures 179-180)
- f* (measures 181-182)
- p* (measures 183-184)
- f* (measures 185-186)
- p* (measures 187-188)
- f* (measures 189-190)
- p* (measures 191-192)
- f* (measures 193-194)
- p* (measures 195-196)
- f* (measures 197-198)
- p* (measures 199-200)
- f* (measures 201-202)
- p* (measures 203-204)
- f* (measures 205-206)
- p* (measures 207-208)
- f* (measures 209-210)
- p* (measures 211-212)
- f* (measures 213-214)
- p* (measures 215-216)
- f* (measures 217-218)
- p* (measures 219-220)
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- p* (measures 235-236)
- f* (measures 237-238)
- p* (measures 239-240)
- f* (measures 241-242)
- p* (measures 243-244)
- f* (measures 245-246)
- p* (measures 247-248)
- f* (measures 249-250)
- p* (measures 251-252)
- f* (measures 253-254)
- p* (measures 255-256)
- f* (measures 257-258)
- p* (measures 259-260)
- f* (measures 261-262)
- p* (measures 263-264)
- f* (measures 265-266)
- p* (measures 267-268)
- f* (measures 269-270)
- p* (measures 271-272)
- f* (measures 273-274)
- p* (measures 275-276)
- f* (measures 277-278)
- p* (measures 279-280)
- f* (measures 281-282)
- p* (measures 283-284)
- f* (measures 285-286)
- p* (measures 287-288)
- f* (measures 289-290)
- p* (measures 291-292)
- f* (measures 293-294)
- p* (measures 295-296)
- f* (measures 297-298)
- p* (measures 299-300)
- f* (measures 301-302)
- p* (measures 303-304)
- f* (measures 305-306)
- p* (measures 307-308)
- f* (measures 309-310)
- p* (measures 311-312)
- f* (measures 313-314)
- p* (measures 315-316)
- f* (measures 317-318)
- p* (measures 319-320)
- f* (measures 321-322)
- p* (measures 323-324)
- f* (measures 325-326)
- p* (measures 327-328)
- f* (measures 329-330)
- p* (measures 331-332)
- f* (measures 333-334)
- p* (measures 335-336)
- f* (measures 337-338)
- p* (measures 339-340)
- f* (measures 341-342)
- p* (measures 343-344)
- f* (measures 345-346)
- p* (measures 347-348)
- f* (measures 349-350)
- p* (measures 351-352)
- f* (measures 353-354)
- p* (measures 355-356)
- f* (measures 357-358)
- p* (measures 359-360)
- f* (measures 361-362)
- p* (measures 363-364)
- f* (measures 365-36

ALTO.

4

ALTO.

f *p* 1 *p* *f*

pp 1 1

mf

diminuendo. *p* 1 2 3 4 5

6 7 8 9 10 11 12 13 4

f Tutti.

p *f*

Detailed description: This is a musical score for an Alto part, spanning 23 measures. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Alto.' at the top. The score begins with a series of eighth and sixteenth notes, featuring dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). A first ending bracket is present in measures 10-11. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. A *mf* (mezzo-forte) marking appears in measure 15. A 'diminuendo' instruction is followed by a series of notes in measures 16-18, leading into a sequence of measures numbered 1 through 13. Measure 14 is marked with a '4' and a first ending bracket. The score concludes with a 'Tutti.' marking and a final flourish in measure 23, with dynamics *f* and *p* indicated.

BASSO E VIOLONCELLO.

B. Romberg. Op. 67.

Moderato.

INTRODUZIONE.

f *p* *f* *p*
pizz. *arco.* *pizz.*
arco. *pizz.*
f *p* *f* *p*
arco.
pizz. *arco.*
f *p*
pizz. *arco.*
f *p*

Vcello.

Basso.

cresc. *f* *p* *f*
p *f* *p*

Vcello Princ.

cresc. *fp* *fp* *ppp*
cresc.

Allegretto.

Allegretto.

BASSO E VIOLONCELLO.

RONDO
ALLA MAZURKA.

p
pizz.
arco. *pizz.* *arco.*
fz *f*
Tutti.
fp *f*
p
Solo.
fz *fz* *fz*
pp
fz
1
diminuendo. *p* *2* *2*
2 *2* *1*

BASSO E VIOLONCELLO.

This page of musical notation is for a bassoon part, written in G major (one sharp). It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'cresc.', 'p', 'pizz.', 'arco.', and 'f'. The piece concludes with a final measure marked with a double bar line and the number 8.

BASSO E VIOLONCELLO.

*f*_p **3** *f* **Tutti.**

p *f* **diminuendo. *p***

Solo. **2** **2** **2** **2**

1 *f*_p *f*_p *f*_p *f* *p* **1**

>p *>p* **1** *f* *f* *>p* *>p* *f* *p*

2 **2** **2** *p* **1** **pizz.** **1**

arco. **Basso.** **Viollo.**

1 **2** **3** **4** **5** **6** **7** **8**

1 **2** **3** **4** **5** **6** **7**

8 **9** **10** **1**

BASSO E VIOLONCELLO.

1 2 3 4 5 6 7 8

mf

diminuendo.

p

pizz.

arco. *pizz.* *arco.*

Tutti. *f* *p* *f*

Detailed description: This is a musical score for Bass and Cello, spanning 24 measures. The key signature is one sharp (F#). The score is divided into several systems. The first system contains measures 1-8, with fingerings 1-8 indicated above the notes. The second system contains measures 9-16, with a *mf* dynamic marking at measure 10 and a *diminuendo.* instruction at measure 14. The third system contains measures 17-24, with a *p* dynamic marking at measure 18 and a *pizz.* instruction at measure 22. The fourth system contains measures 25-32, with *arco.* and *pizz.* markings alternating. The fifth system contains measures 33-40, with a *Tutti.* instruction at measure 33 and dynamics *f*, *p*, and *f* at measures 34, 38, and 40 respectively. The score includes various musical notations such as eighth notes, quarter notes, and slurs.

FLAUTO.

B. Romberg Op. 67.

INTRODUZIONE. Moderato. 2 2 80 5

RONDO
ALLA MAZURKA. 62 Tutti. f

2 p

Solo. 53 f

diminuendo. p 125 52

Tutti. f

2 p diminuendo.

Solo. 184 42 Tutti. f

2 p f

FAGOTTO 1º

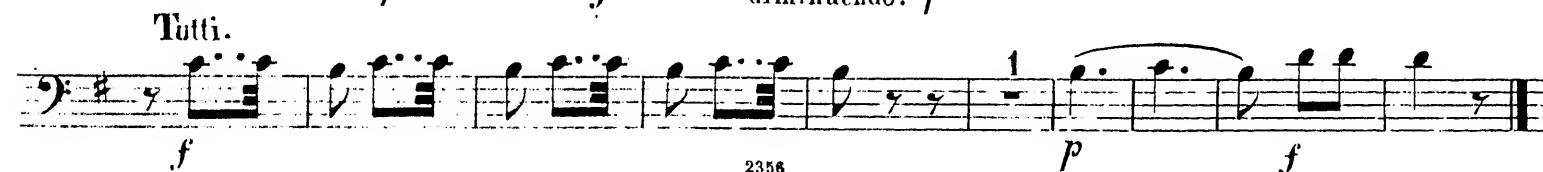
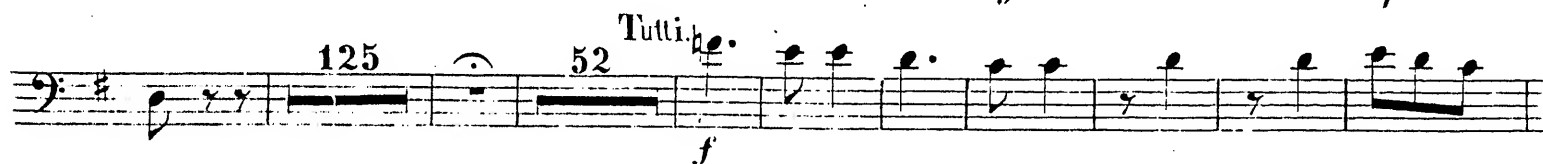
B. Romberg, Op. 67.

INTRODUZIONE.

Moderato.

RONDO
ALLA MAZURKA.

Tutti.

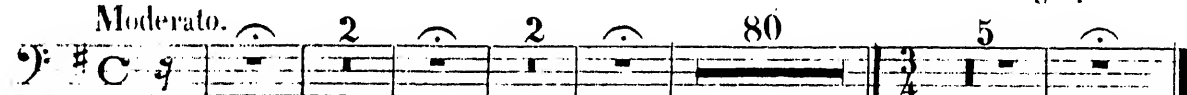


FAGOTTO 2º

B. Romberg, Op. 67.

INTRODUZIONE.

Moderato.

RONDO
ALLA MAZURKA.

Tutti.



OBOE 1^a

B. Romberg .Op.67.

INTRODUZIONE.

Moderato.

Moderato. 

RONDO.
ALLA MAZURKA.

62 *Tutti.* 4

The first system of the musical score is for the first part of the piece. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is marked 'Tutti.' above the staff. The first measure is a whole rest, followed by a series of eighth and sixteenth notes. The system ends with a double bar line and a measure containing a whole rest. The number '4' is written above the final measure.

Solo. 53

f *diminuendo.* *p*

The first staff of the musical score is written on a single five-line staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is '3/4'. The music begins with a quarter note G4, followed by two eighth notes A4 and B4. This is followed by a measure with a whole rest, indicated by a '125' above the staff. The next measure contains a whole note G4, marked with a fermata above it and a '52' above the staff. This is followed by a measure with a whole rest, marked with a 'Tutti.' above the staff. The final measure of the first staff is a quarter note G4, marked with a 'f' below the staff. The staff ends with a double bar line.

The first system of the musical score is for the 'Tutti.' section. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/2. The measure number '42' is written above the first measure. The music starts with a whole rest, followed by a series of eighth notes with beamed triplets. A dynamic marking of *f* (forte) is placed below the first triplet. The system concludes with a triplet of eighth notes, also marked *f*, followed by a final double bar line.

2356

OBOE 2^d

B. Rouberg, Op. 67. *1*

INTRODUZIONE.

Moderato.

Moderato.

2 2 80 5

RONDO
ALLA MAZURKA.

62 **Tutti.** 4

The first staff of music begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It starts with a whole rest for 62 measures, followed by a series of eighth and sixteenth notes. The tempo marking 'Tutti.' is placed above the staff. The staff ends with a 4-measure rest.

The first system of the musical score is written on a single five-line staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The system contains two measures of music. The first measure is marked with the number '185' above it and contains a whole note chord consisting of F#4, A4, and C5. The second measure is marked with the number '52' above it and contains a whole note chord consisting of F#4, A4, and C5. The system concludes with the word 'Tutti.' written above the staff.

7 Solo. 185 42

2356

CORNO 1^o in G.

B. Romberg, Op. 67.

INTRODUZIONE.

Moderato. 2 2 80 5

RONDO
ALLA MAZURKA.

62 Tutti. f

Solo. 53 p

127 52 Tutti. f

Solo. 186 p

42 Tutti. f

2356

CORNO 2^o in G.

B. Romberg, Op. 67.

INTRODUZIONE.

Moderato. 2 2 80 5

RONDO
ALLA MAZURKA.

62 Tutti. f

Solo. 53 p

127 52

Tutti. f

186 42 Tutti. f

2356